SQ HORROR MAGAZINE

August/Sept. 2016 Issue # 3

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MASTER OF THE MOON

PINUP

SCREAM QUEEN OF THE MONTH

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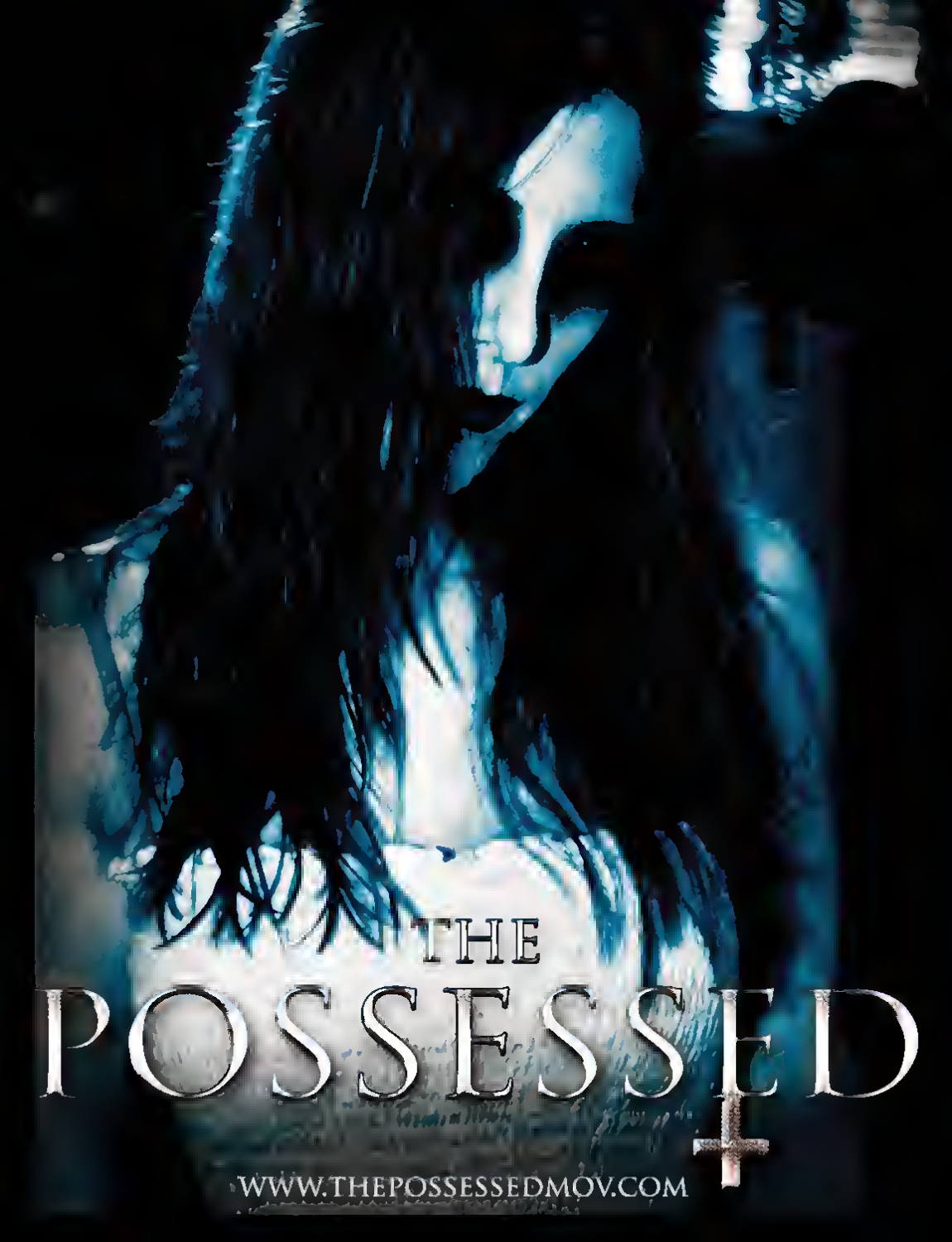
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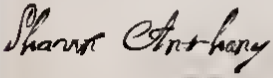
Welcome to issue #3 of SQ Horror Magazine. There has been so many fun things happening here at SQ I couldn't help but share them with you. First SQ will begin to be available in stores such as Barnes and Noble starting January 15, 2017. It was a long time coming and we are beyond excited to be more accessible to our subscribers. We've also launched our very own Podcast airing October 4th on our website and iTunes. Which brings me to our final piece of news. As you can tell we are under new Editorship. We would like to thank our previous editor for all his hard work and we wish him well. With that said enjoy all the wonderful articles, art, and insights our guests and contributors share with us each and every month.

Best wishes and thank you all!
Shawn Anthony
Editor In Chief



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CHARLES BAND
THE MASTER OF THE MOON

CHARLES BAND REVEALS SOME OF THE SECRETS TO HIS SUCCESS, HOW MOVIES AND HOW THEIR MADE HAS CHANGED THE FILMMAKING GAME, VIDEO STORES, BONUS FEATURES, AND SO MUCH MORE.

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A TRIBUTE TO GENE WILDER

SQ LOOKS BACK ON THE LIFE AND WORK OF ONE OF THE GREATEST COMEDIC ACTORS OF OUR TIME. JOIN US AS WE GIVE A FOND FAIRWELL TO THE GREAT GENE WILDER.

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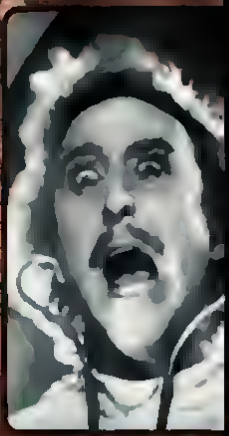

FRIGHTFUL FUNNIES

ARTISTS GEO BRAWN AND JASON BROWER PUT THEIR UNIQUE TALENTS TO USE IN THIS SQ HORROR MAGAZINE EXCLUSIVE FRIGHTFUL FUNNIES.

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LISA WILCOX
THE DREAM MASTER

SQ HORROR MAGAZINE GOES ONE ON ONE WITH THE DREAM MASTER HERSELF. WHERE WE DISCUSS ACTING, NIGHTMARE ON ELM STREET, AND PERSONAL GROWTH IN AN EVER CHANGING INDUSTRY.

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SPLATTERPUNK

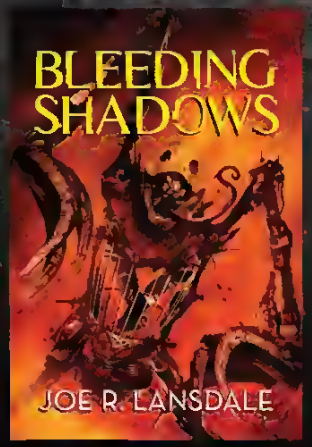
BY ERIK SMITH

In the 1980s, blood poured across theater screens, as slasher films dominated the horror movie market. At the same time, the pages of horror novels ran red, with the rise of the SPLATTERPUNK movement.

A controversial sub-genre, splatterpunk pushed the boundaries of horror with graphic depictions of violence and sex. When I hear the term, I immediately think of John Skipp & Craig Spector, David J. Schow (who came up with the name), and Philip Nutman. Other authors often associated with splatterpunk include Poppy Z. Brite, Joe R. Lansdale, Robert McCammon, Richard Laymon, Jack Ketchum, and Richard Christian Matheson. While I have never considered Lansdale or McCammon to be splatterpunk writers, the others certainly fit the bill.

Eschewing the idea that what the audience doesn't see is more frightening than what it does, splatterpunk drags it's monsters into the light, showing in vivid detail not only the grotesque appearance of it's antagonists, both supernatural and human, but their horrific acts of violence, as well. The pages of splatterpunk are veritably dripping with blood, and other bodily fluids. Nothing is off limits.

While proponents of the movement claim that splatterpunk was a natural progression in horror storytelling, as well as a response to the conservatism of the 80s (much like punk rock, in the 70s), critics argue that the sub-genre was gross for the sake of being gross, and simply a way for splatterpunk authors to garner attention. Even some of the writers typically identified as members of the splatterpunk community have expressed concern at being labeled thus.

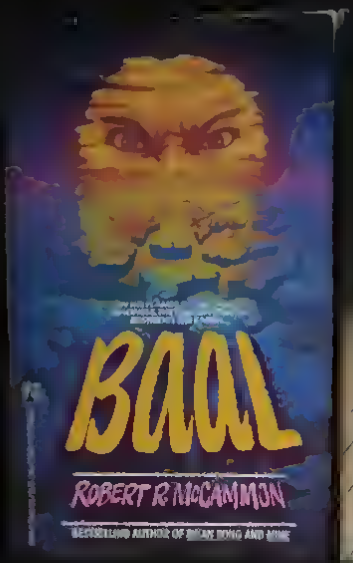


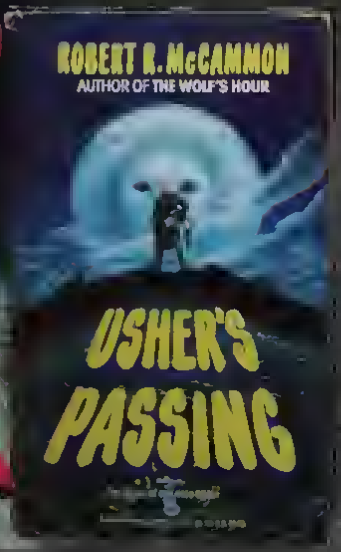
Yet, I defy those critics to read the works of John Skipp & Craig Spector, and label them as simple exploitation. Their first novel, The Light at the End (one of my favorite books, which I have read over a half a dozen times), introduces us to Rudy, a punk rock vampire, over a decade before Buffy the Vampire Slayer gave us Spike. Nothing gothic or emo here. The Cleanup looks at love, obsession, good vs evil, and the dangers of ultimate power. The Bridge is one of the best eco-horror novels around. Filled with great writing and well-rounded characters, Skipp & Spector's novels are more than mere gross-out fiction. The over-the-top sex and violence are simply part of the package.

Then there are Lansdale and McCammon. If one is to include them under the splatterpunk umbrella, then it is impossible to dismiss the group as nothing more than a bunch of authors trying to push the boundaries of good taste.

Joe R. Lansdale is one of the greatest authors working today. His stories, which range from horror, to mysteries, to westerns, take on racism, sexism, homophobia, and many other issues of the day. He has given us two of the most wonderful characters in fiction: Hap Collins and Leonard Pine (Savage Season, Mucho Mojo, Bad Chili, etc.). His writing style is engaging, and his dialogue is some of the best around. He is so much more than a gross-out author.

Robert R. McCammon is an author whose name should be spoken in the same breath as Barker, or King. While some of his subject matter seems to be pulled straight from the pulps (A town full of witches [Bethany's Sin]. A submarine full of Nazi zombies [Night Boat]. Vampires attempting to take over Los Angeles [They Thirst].), his writing elevates those subjects to grand heights. His post-apocalyptic novel, Swan Song, is a masterpiece, on par with Stephen King's The Stand.





Not all splatterpunk authors were at the same level as Skipp & Spector, Lansdale, and McCammon (or Richard Laymon, or Poppy Z. Brite, or Clive Barker), but, just as one can't judge all slasher films based on something like Jason Goes to Hell, one shouldn't judge all splatterpunk, based on it's weakest writers. As with other sub-genres, splatterpunk gives us some of the best, and some of the worst, that horror has to offer. And, while the term "splatterpunk" may have fallen out of use, it's sensibilities are still around. Hardcore horror is alive and well, and more extreme than ever. Writers such as Wrath James White, Shane McKenzie, and Edward Lee (who has been around long enough that some consider him a splatterpunk), aren't just pushing the envelope, they are ripping it open, and exposing it's guts. To put it in movie terms. Splatterpunk is to modern hardcore horror, as Friday the 13th is to A Serbian Film.

For those interested in checking out some of the best splatterpunk authors, I would recommend:

Splatterpunks: Extreme Horror edited by Paul M. Sammon. A nice primer for the splatterpunk movice, this anthology contains some of the best authors around, including Clive Barker, Jo R. Lansdale, John Skipp and George R. R. Martin (!).

The Kill Riff by David J. Schow. A rock-n-roll revenge story.

The Light at the End by John Skipp & Craig Spector. The ultimate evil, in the form of a punk rock vampire.

They Thirst by Robert R. [illegible]. Vampires in the City of Angels.

The Nightrunners by Joe R. Lansdale. Human evil pales in comparison to The God of the Razor.

Love it or hate it, the splatterpunk moveme[illegible] of the 80s made an indelible mark on the horror landscape.

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HORROR LEGEND CHARLES BAND
MASTER OF THE MOON

If you grew up in the 80's and 90's and were a horror geek like me you at one point would have seen a film by Charles Band. Band was our Roger Corman, creating fun and awesome flicks on low budgets that managed to not seem like low budget.

Taking advantage of the age of video stores and VHS Charles Band created a new way of getting independent film to the masses, creating a line that went direct to video and making a legion of fans that followed the rising of Full Moon.

Band didn't focus on horror but crossed genres with his work. Crash and Burn was a giant fighting robot flick. Trancers bridged the gap between horror and sci-fi. Puppet Master was a stop motion horror movie that harkened back to Harryhausen as did Subspecies...the first vampire movie actually filmed in Transylvania.

Full Moon Entertainment is still going strong, as is Band, making new and bizarre entertainment. They are also still giving fans of their classic work something to look forward to with merchandise inspired by films like Puppet Master such as full scale replicas of the murderous dolls. New high def versions of movies like Doctor Mordrid and The Pit and The Pendulum on Blu Ray are also being released. You can even subscribe to an online service that will allow you to stream all of the Full Moon library as well as new films and tons of behind the scenes footage.

It's an impressive history that Charles Band has built and it was quite the walk down memory lane to talk with him about his work and all the films that were the bricks used to build Full Moon Entertainment.

SQ: What was the gateway for you growing up into horror and sci-fi?

CB: I grew up in Rome, Italy so depending on who you talked to I was culturally deprived of American TV and movies. So the culture I had there was great music...I was a big Marvel comics fan. Some Italian movies. And occasionally some of the art houses we'd see some of the classic 40's and 50's films and we of course saw the classic
Universal films.

I'm not sure how it all blended together. But I had such a thirst for horror and sci-fi I was mega fan of Ray Harryhausen and those films did make it to Italy. And of course we did go back to the states and visit family and friends and I'd gobble up whatever I could. I'm not sure...it's weird....because then I had to learn when we did move back to the US when I was 21 I had to catch up on a lot of things.

Like today you wanted access to all these great films. You'd have to look for them in some revival house or wait for some cut up version on late night TV. Today we have access to 20 different avenues on god knows how many devices. But it was a strange mix of those elements in the mid to late 60's I guess that made me a big fan.

SQ: Can you talk about the benefit and the freedom of low budget film making? Because that's what you sell...these great films that are low budget but don't look it and that's one of the great things you do.

CB: Well thanks! That's a tricky one to answer briefly. The craft of making a movie really hasn't changed. The technology has changed but at the end of the day you need a wonderful premise that is something fresh, a great script and a wonderful cast. Yes it was fun shooting for so many years on 35MM but today the technology is pretty amazing too and completely affordable.

The biggest problem for me and others like me...like Corman before me would want to make a low budget movie. Just to be able to afford to do that....unlike today when you can make a movie for no money. I mean it might not even be a movie, but it kinda looks like a movie that comes in a box with a credible sleeve. But back in the day, no matter how resourceful you were, to shoot on 35MM you had to have a certain amount of money.

Finding that money and convincing people that you were worthy of an investment or a loan or both. Those people would ask and many times go "What's your back ground? Have you worked with actors? Who are you young dude to be someone qualified that we want to give this money to?"

"THERE'S A MILLION LESSONS AND HERE I AM DECADES INTO THAT PROCESS AND I STILL FEEL LIKE THERE'S A LOT I CAN LEARN."

Was a lot more expensive and way fewer movies got made. So it's having of course made these movies for so many years you find tricks and you find ways to cut corners. The movies are more story and character driven and less effects are usually better anyway. Less is more. Try not to do es much hocky stuff. There a million lessons and here I am decades into that process and I still feel there's a lot I can learn.

So to make a long story short it really does begin with those essential elements. And if you mess up it can be 200 million dollars, which a lot of these big tent pole movies have. You can still have a big turkey on your hands. You can only bang people on their heads so many times with special effects. You can only watch the same structures and places blown up, desecrated, burned down, bridges flying and cars flying. We've seen it in so many of these giant tent pole movies a hundred times. And now it's just white noise in the background.

It takes talent, that's the bottom line. There's great talent out there that you can find if you know how to look for it. And I think that small movies can be made and can continue to be made that are cool and fun and kind of fresh. Just because they are a small movie doesn't mean they are necessarily going to be very good but at the end of the day I don't care who you are if you don't have the talent and people who know how to cast a movie and make the movie feel right it won't work.

SQ: Well I grew up with your movies and one of my favorites is Doctor Mordrid. Thank you so much for putting Jeffrey Combs in that.

CB: (Laughs) Jeffrey and I kid around about making a sequel but he feels he's too old. He'd be old grandpa Mordrid. It was everything I loved in a fantasy movie. The nod to Doctor Strange, one of my favorite comic book series. But I think we caught a little magic in the bottle. I forget who played his next door neighbor/love interest...but she went on to do a successful series for a few years.

There's a handful of those that come around every decade that I love. I made another one called Meridian with Sherilyn Fenn which was more of a Harlequin romance. I mean we did stuff like Robot Jox Dolls, and weird stuff like From Beyond but you know they were movies that had a certain ring of truth. So anything that worked we made a sequel to because that was sort of the formula. It's too bad we never did another Doctor Mordrid because it was already conceived and I was really in to doing that.

SQ: Jeffrey is one of my favorite actors and it was nice to see him get to play the hero once and not the villain.

CB: Oh yeah! Even in the movie...part of the reason we're talking we have a lot of our older movies coming out on Blu Ray, so Luring Fear is another one. I don't know how many movies I've done with Jeffrey, maybe a dozen, but he's wonderful to work with.

A very underrated actor.

SQ: What was it like in the 90's for Full Moon and the video rental deys because that's where I cut my teeth on these films. Sort of a two part question.. what do you think about the wave of VHS lovers which has sort of become the new vinyl?

CB: Well first I can go back to tha 70's if you want but in the 90's there was still a reasonable amount of money to make a movie if you knew what you were doing. That was because of the video rental business which is now long gone. When you had 1000's of stores, small mom and pop's and of course the big chains like Blockbuster and Hollywood video hungry for titles...especially ones that rented real well and ours always rented real well.

I used to call Full Moon the comic books of the 90's because my whole deal was let's do a Marvel comics thing here. We tried really hard and we were successful for a while having a movie every month. We had 1000's of video stores with Full Moon sections and that was really gratifying People would come in and ask "Where's the latest Full Moon movie?" And people would really look forward to that. People wouldn't look for a trailer they'd just look for it.

So we had a great stretch but that's also because we had a reasonable amount of money to make them. All these movies I've conceived are when you really look at them they are mega tent pole movies made with very few dollars. They're not little slasher movie ripoff's with nina other slasher movies. They all kind of attempt to be something bigger than what they should have been. Conceptually they were really cool and different but we also had enough money to make these movies.

Today we are working with such a tiny, teeney weeny budget. Even with all the experience and knowing how to pull every trick from the hat . yes the technology lets you do things you couldn't do years ago and the digital camera can do things and people will say "Oh that should be great!" using it to make a hot new toovie. Yes that's great, but let's go back to when we were spending $800,000 a movie in the late 80's and early 90's. Let's take out the camera and the raw stock of film...that doesn't make $800,000 go down to $20,000 you know it takes out 7 or 8 % of the budget. If you have an ambitious project you have to

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SQ: Wall one of the things that I thought was so awesome you did and was sort of the precursor to DVD Extras was Videozone I read a story that you actually had to pay for the tape that was added to the VHS for that.

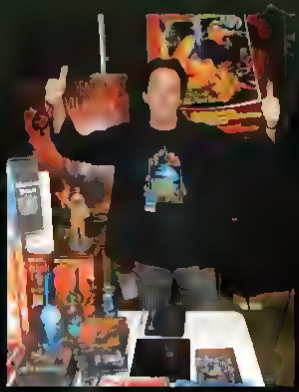
CB: Yes I had to pay for the tape. Paramount at that time...I would walk in there with maybe one associate. We'd go into a room that was bigger than most people's apartments with 20 executives We'd have meetings and marketing meetings and I remember one of them I said "I have this idea to put on a video magazine for the fans at the end of the movie. And we'll absorb the cost because it's going to be a part of the movie anyway. But it means an extra 20 minutes for the featurette on the 70 to 90 minute movie." So the knee jerk reaction was "How do we monetize that?" And the answer was we can't because the rental dollars were kind of pre-determined by the retailers and plus we'd have to spend an extra whatever it was 50 cents or 40 cents a tape.

And I was like you aren't going to monetize nothing. This was for the fans and I think people will enjoy the movie more and it shows the serial aspect of Full Moon and building the label into something cool. There was a whole argument and finally I forget how we resolved it. There was probably some extra deduction or something but we started doing it on every single film. The fan reaction was great and years later it became a standard sort of thing adding the special features.

SQ: You were the bonus features pioneer.

CB: (Laughs) People say that all the time so I guess that's some distinction I guess.

- By Jessica Dwyer



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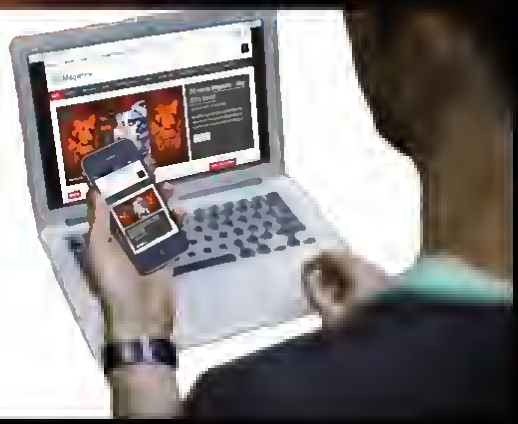


BIG TROUBLE
IN
LITTLE
CHINA

WELL-BEHAVED WOMEN: HUMAN TRAFFICKING IN BIG TROUBLE IN LITTLE CHINA

BY ERIN MOSKELL

What's the first thing you think of when I say the title Big Trouble in Little China? For some, it's a favorite line. For others, it's Lo Pan and the Needle of Love. For still more, it's Kurt Russell's iconic tank top/boot combo (sidenote: WANT on both counts) or Kim Cattrall's headdress (again, WANT). Point is, it's memorable. So why, pray tell, is it so easy to forget something that's staring at us in plain sight throughout the duration of the film? Why can't we seem to remember that the film touches upon the subject matter of human trafficking, and worse, that the one woman that fights against it – Cattrall's Gracie Law – is often viewed as a shrill harpy?

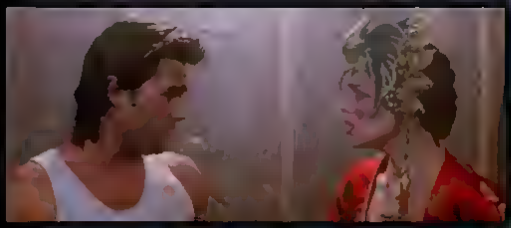
For a film that's rather funny and adventurous, it certainly veers into dark territory with the whole human trafficking motif. When we first meet Gracie, she's picking up Tara, a wide-eyed Chinese immigrant, from the airport. She recognizes the Lords of Death gang members immediately, bemoaning their presence and warning Jack against directly facing them. Gracie's got the 411 on this group: they come to the airport and grab girls to sell into sex slavery.

Once Maio Yin (Suzee Pai) is kidnapped by the gang, she springs into action, racing to Wang (Dennis Dun)'s restaurant to inform them that the woman is being put up for a quick sale over at the White Tiger, a notorious brothel. She expressses a surprising lack of faith in the legal system when she tells the group, "Maybe we can buy her back. Search warrant's too complicated." So off Jack goes, undercover and attempting to gain information from a sex slave once he infiltrates the building.

Now at this point Maio Yin is abducted once again (poor Maio Yin really is not having the best trip to the United States), this time by one of the Three Storms so that she can fulfill her destiny as the breaker of a centuries-old curse. We should be moving on to the comedy/horror aspect, and we do. However, we we're not granted a total reprieve from this theme. During the rescue mission staged

by Gracie, Eddie (Donald Li) and Margo (Kate Burton), Gracie and Margo are rendered unconscious and taken to a holding cell area that looks like, well, a massive series of chicken coops with shoddy cots and women of various states of dress. And let's face it, these women aren't here for beauty school. It's unspoken that based on their gender, what we know of the Wing Kong's reputation for abducting women, and the captive nature of their holding, these women are going to be sold into sex slavery. To keep in line with this, this group of women audibly gasps and jumps in discomfort when they see the Chang Sing members post-rescue. This keeps coming up. Like a bad rash, human trafficking refuses to go away in this movie. Not one joke is made about this, because it's something that you really can't joke about.

That doesn't mean that the person who is screaming the loudest against this aspect gets off scott-free. In fact, Gracie, while acting as a social crusader, is branded a loud-mouthed trouble maker and treated with disdain by the rest of the characters. Gracie's pretty honest: she tells Jack at their first meeting that he smells like a brewery, and later on, she refers to Lo Pan as "that disgusting flesh peddler." She tells the gang that she was at the airport "protecting [Tara's] civil rights, making sure she gets a chance." She was at that airport because she knew that there was a chance that Tara would be kidnapped and sold, and she was right.



Stop and think of the magnitude of that: this woman was willing to go to an airport where she knew she'd be encountering a gang that would be willing to kidnap a defenseless young woman and fight anyone that got in their way. She even engages Margo to document the issue because, as she puts it, "I've been trying to get somebody, anybody, from the press to listen to me." She's trying to get publicity for this issue to make it stop, which pretty much paints a target on her. Where I come from, that's called having some serious balls.

And yet Gracie is seen as a pain to those around her: Wang refers to her as "trouble" and "nuts" on multiple occasions, and there are generally groans of "Oh great" when she walks into the room. No one wants to take her seriously, and when they do, she's viewed as a type of threat to the status quo. She describes the staff at the White Tiger as "know[ing] my face and they want to push it in." Despite all of these labels and patronizing treatment, though, Gracie is deeply caring. During the first escape from the Wing Kong headquarters, she has to stop and ask everyone in the sewer line how the next person is, moving from Wang to Margo to Eddie to Jack.

She cares, and wants to make sure that everyone is okay. This isn't a bad egg, people, yet she's treated as a pushy annoyance that doesn't know when to quit at best.

In the end, though, it's rather telling that Gracie and the trafficking victims have to be rescued by Jack and company. Jack literally leads the imprisoned women through filthy waters and to the safety of life outside of the Wing Kong fortress; he's like the blowhard, smart aleck Moses of the sex trade. With Gracie, though, the rescue is even more punctuated. For all of her fight for human rights, Gracie is left in the position of helpless victim at least twice: once in a holding cell, bound and gagged in a position referred to as "wildcat" (itself a telling statement on the need to silence this woman) and again when she's in a trance-like state during her wedding to Lo Pan. Gracie loses control and has to rely on someone else to get her out of trouble. The worst part? She blames herself in part for getting herself into this mess.

She refers to herself as being partially to blame for Miao Yin's abduction. She references that people don't like her. And she speaks of her entrancement and forced wedding so passively that it suggests she was willingly participating all along. This I find to be a little unfair for a character that has confidently strode into dangerous locales and made direct accusations in a criminal's face. She stands up and speaks when others don't want to be inconvenienced by the truth of the seedy underbelly. This isn't how we should view and treat our fighters.

There's a saying that well-behaved women rarely make history. Gracie Law is one woman that doesn't want to behave; she wants to make a difference for someone that otherwise wouldn't have a voice. What's disheartening is how she's treated. Don't get me wrong – I love Big Trouble in Little China with such a fondness it's irrational But it would have been nice to have seen Gracie take down the system rather than Jack. She fought pretty hard for that.

SLASHER 4 HIRE

BY GEO BRAWN

GIRLS
CHANGE ROOM
VISITORS ARE REQUESTED
TO REPORT TO THE OFFICE

FRIGHTFUL FUNNIES

KILLER KATIE AND THE INDELIBLE STATE OF BEING

BY: GEO BRAWN IV

PETER STUMPP (died 1589) (whose name is also spelled as Peter Stube, Pe(e)ter Stubbe, Peter Stübbe or Peter Stumpf) was a Rhenish farmer, accused of being a serial killer and a cannibal, also known as the "Werewolf of Bedburg". There is much confusion around his real name as 'Stumpp' quite possibly refers to the fact that he only had one hand. This being the case, it's quite possible his name was actually Griswold.

It perhaps goes without saying that Stumpp was made to pay heavily for his outrageous crimes, as was his daughter. His execution, fittingly on October 31st 1589, is one of the most brutal on record: He was put to the wheel, where flesh was torn from his body with red-hot pincers, followed by his arms and legs. Then his limbs were broken with a hammer to prevent him from returning from the grave, before he was beheaded and burned on a pyre. His daughter Sybil (Beell) and his mistress Katharina Trump (!) had already been strangled and were burned along with Stumpp's body.
After the executions, a real wolf's body was hung in public, his head replaced with Stubbe's head as a warning to anyone else contemplating lycanthropy. It is unknown how many, if any crimes Stumpp had actuelly committed, though there is suspicion he was simply framed by local, jealous villagers.

Horrific Halls of History — By Jason Brower

A FRIGHTFULLY FUN INTERVIEW WITH-

LISA WILCOX

THE DREAM MASTER

By Shawn Anthony

Lisa Wilcox has been gracing our TV 's a film screens since the early 80's. She's appeared on shows such as General Hospital, Star Trek the next generation, and Chicago hope. One of her most iconic movie roles was thet of Alice in Nightmare on Elm Street 4 The Dream Master and Nightmare on Elm Street 5 The Dream Child. After taking a little time off she is back and taking Hollywood by storm. I was honored that she took the time to sit down and give our readers a little insight into her experiences on the set of the Nightmare franchise as well as share with us some of her own personal methods she used to prepare for these iconic roles.

SQ: Lisa thank you for taking time from your day to do this interview.

LW: I'm happy to do it.

SQ: Well let's just jump into it shall we. You got started in acting in 1984 with the film Give me an F?

LW: Yes that was my first film. I had done commercials, which put me through college actually and my whole background is theatre actually which I did all through college as well.

SQ: in 1987 you did generel Hospital...

LW: Yes (excitedly)

SQ: So as you and I both know film and television are two completely different animals. Can you share a bit of thet experience with us?

LW: Oh my gosh, soap opera is its own animal. Everything moves so fast, you get one take rarely two, two is only if you mess up your lines. They're moving around the set so quickly jumping from each set up, to each set up, to each set up. You are a lot of times memorizing lines the night before, and there's a lot of dialog in soap opera, so actually it was great training. You have to be on your game, have your lines down bright and early the next morning and go film.

SQ: As a film director I have dealt with a lot of actors who come from a theatrical background or as we put it in the business Stage trained. Do you feel your background in theatre has been a big benefit in your work on screen?

LW: Yes I absolutely do. It really is. I did a play called The Hot L Baltimore thet was written by Lanford Wilson a very prohfic playwright. And I played the role "the girl", that was my character name. She was the lead, and it had something like eight full-page monologues. So many lines you just cant even imagine, and the director had me running around the theatre doing cartwheels, running the monologues in every position my character performed in to help me memorize the lines. That taught me a great skill, to really, really know your lines.

You don't have to sit on the sofa to memorize them. You get up walk around, go ride a bicycle while you do your lines and also pay attention to traffic. In theatre there is a date you have to be off book so what's interesting about T.V. and film is you may get a days notice that you have an audition so you maybe get one day to get those lines down. Mind you it's not as many lines as in a play but having that training does help for adjustments because

in film and even in sitcoms a line may change. Even though you are taping in front of a live audience they will change those lines and you have to be able to go out and deliver them.

SQ: Which brings me to a follow up question. Every actor has their own process of developing and getting into the mind of the role they are playing. What's your process?

LW: I will say the lines out loud fifty different ways, emphasizing every word of the line. Sometimes I sing the lines to a particular tune just to find a rhythm that feels right for the character. So that is pretty much what I do. Oh I also think about how the character would walk. I'll walk around leading with my knees, or shoulders, and maybe my forehead. This is Bartkowski training that I did. Bartkowski training was developed in Poland and I studied it for two years. This is a technique that allows you to find your characters motion. So those are the kinds of things I do. I also consider things like hair. Would she wear it up would she wear it down? Does she wear it in a ponytail, does she have bangs. Would her hair be blonde, would it be red? Does she like to show off her figure, does she not show off her figure? All of this really helps discover your character.

SQ: Now in Nightmare on Elm Street four in nineteen eighty-eight, you played the starring role of Alice. A character that started out very shy then through the film she opened up so much. What was it like for you going through the range of that character and exploring so many different emotions within the Elm Street Universe?

LW: It was interesting because Alice certainly evolved, and I believe the script was beautifully written developing Alice's character into a incredible character arc. If you look at where she started and where she ends in Nightmare Four it's like wow, we've run the full gambit. You see this young woman blossom, and in the process what I had to do because the scenes aren't shot in order. I wrote notes in every single scene so I knew where I was at in my emotional development as the character. When Alice's friends get killed she absorbs aspects of each of them, so I also made notes in my script about what character traits did I have at that point. So my script became a map for me to follow so I knew where I was. That allowed me to know the different energy levels I had to provide for each scene along the way.

SQ: This is where I would think theatre training would come in handy.

LW: Definitely. I have a theatre degree from UCLA as well.

SQ: To me one of the interesting parts of Nightmare four was the absorption of her friend's personality traits. Did you spend a lot of time watching the other actors to help you develop a more precise way of bringing their personalities to life through Alice?

LW: Yes. Because Alice starts out so closed off and than begins to develop through the different aspects of her friends. I love the scene in the bathroom after she absorbs Toy Newkirk's character Sheila, she's standing at the sink lighting a cigarette and is completely confident doing it. Then I pause and I'm like "wait I don't smoke." So if it was Alice before her friend passed away she wouldn't be leaning on a sink lighting a cigarette, she just wouldn't do that. When I was going through this process and interesting realization I had was even though I was picking up character traits they weren't all good. For instance picking up smoking, so Alice picked up the good and the bad.

SQ: With having to develop all these different character traits throughout the film yet still remains Alice at the core. Did you find the transitions difficult?

LW: Maybe because of my training and the process I took, it didn't feel difficult to me. It was interesting to see how she would do things so out of character. Like Kincaid cusses and Alice would never cuss. But towards the end of the movie she is looking in the mirror saying "Fucking A." (Laughing)
I think it was easy playing the shy Alice because that was totally me growing up. In grade school and in Junior High, I read books all the time; I hid away in my room. I would read two Nancy Drew books in a day. I would look out the window and there was this really cute neighbor who would be outside kicking around a soccer ball. I was just dreamingly looking out the window wishing he would notice me. So I was really a lot like Alice when she would daydream. I had a very personal relationship with Alice. Especially the shy Alice, but something must have happened because I became an actress.

SQ: What do you think happened to change you?

LW: I would say I started to change when we moved to California. My Mom was taking my Sister to Barbizon modeling school. So their going out to the garage and I was like "where are you going?" My Mom said they were going to Barbizon. I said "I want to go too." So I went and I did Barbizon, and it actually gave me e lot of confidence. I learned to use makeup, and how to walk proper. It really helped me become e woman. We moved to California from Missouri and the environment was so different and I got into theatre.

SQ: Was there anything during Nightmare surprise you?

LW: Well it was interesting. When I was cast for the role my headshot did not look anything like what you would picture Alice to look like. I hate this virgin blonde hair, the Barbizon make up and that was my headshot. So in the beginning they wouldn't even audition me because it wes so not Alice. My manager was like "I can't even get you in." They went through hundreds of actresses and couldn't find anyone They went through their reject file, which I was proudly in (laughing) and I got my opportunity to audition.

So I went in for the audition and had e callback on that Friday. I was getting married that Sunday with e big old wedding and went off on my honeymoon. I was in Hawaii when I found out I had booked the role of Alice. I had to come back early from my honeymoon to do the photo test. This is where they see how you look in front of the lenses and everything. So they came back and said, "we're going to need to dye your hair." And that was fine. So we put e rinse on my hair (laughing) in the end it stained my hair so it kind of defeated the purpose of the rinse.

I was in the makeup trailer every day, not for makeup but putting that rinse into my hair. Thera would be two people blow-drying my hair and I would have to go do rehearsal with half wet hair and brown dye dripping onto my apron. So you learn a lot of humility I'll put it that way. So there were things like that you don't really think of. It was also interesting learning how the special fx worked.

SQ: It was e 7 million dollar film that grossed 49 million so that has to make you proud.

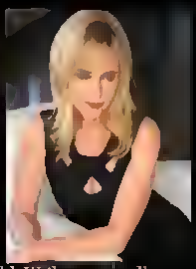
LW: Absolutely. They said it was a star blockbuster. Who knew? I think a lot of it had to do with the chemistry with all the actors. We are all still good friends to this day.

SQ: Yes I noticed at the convention that you were all very close.

LW: Yes we see each other outside of the conventions as well. Andras is now my manager, so my brother from the film now manages me. We're all very close. We genuineiy care and like each other and that just never happens. In all the movies and even in theetre I heve never had that experience.

SQ: Was it difficult coming off the success of Nightmare 3 end not having Patricia Arquette reprising her role as Kristen?

LW: It certainly was e concern, but I would say the credit really goes to the screenplay. The flow and keeping the same characters, of course Tuesday played the character of Kristen in Nightmare 4 and I think she did a great job, but really I think the screenplay had so much to do with it's success.



SQ: Was there ever a moment where Robert actually scared you?

LW: (laughing) No, No. I can tell you what did scare me was in Nightmare 5 when I had to where the makeup for a full day. 13 hours 22 min and 7 seconds. What was terrifying was walking around the set and looking in a mirror. I actually scared myself. I was like oh my gosh...

SQ: Lets talk about Nightmare 5 for a moment. A year after 4 was released you guys did 5 which came out in 89. Did they send you a script or were they like "hey we want you back?"

LW: Yeah they asked if I would come and do it again. We had lunch, they sent me the script and I was on board.

SQ: Alice developed so much from Nightmare 4 to 5 and your personal life had also changed since you had been married for a year and Alice was with Dan's child out of wedlock. What challenges did that pose for you if any?

LW: So yeah Alice is now strong, but I think she is getting even stronger because now she's standing up to adults. In the film Dan's parents want to take her child. Because they don't think she can raise it, and Alice puts her foot down. 5 deals with a lot of social issues regarding abortion, adoption, teen pregnancy, alcohol, drinking and driving, so many different aspects. Parents that don't support their kids when they are talented like the cartoonist in the film. His dad acts like a jark. Alice has even more growth in 5.

SQ: Now ten years after 5 you rejoined Robert on screen for a couple episodes of fear clinic. How was it working with Robert again?

LW: It was such a joy. Now he's dressed fabulously, I really loved the wardrobe on that show. My character is in this sexy black dress. It was great. We're playing different characters now and Robert and I had this whole backstory for this show. So instead of him being my nemesis like he was in Nightmare we're working together to try to accomplish helping people get over their fears. It was just a lot of fun.

SQ: You've done so much work from Star Trek next generation to Mr. Belvedere, made for TV movies, sitcoms. What do you prefer T.V or movies if you could pick one?

LW: Gosh... I love doing sitcoms because you get to rehears. You do rehearsal the week before and at the end of the day the producers come in and take notes and you get a new script the next day and rehearse that. You have a live performance on a Friday with a live audience so I love that experience. It's just an adrenaline rush to have an audience so that is probably my favorite. I do love doing film however, because you get to take the time to fully develop your character. I love being on location and seeing different parts of the country and the world. With an episodic, I gotta tell you it's a lot of hard work. You have a lot of lines to memorize. The days are really long. It's like doing a mini movie every week. That's tough. With film you have more time to rehearse your lines with the actor your sharing space with.

SQ: Now you took a furlough for a little bit to raise your kids. What was it like coming back?

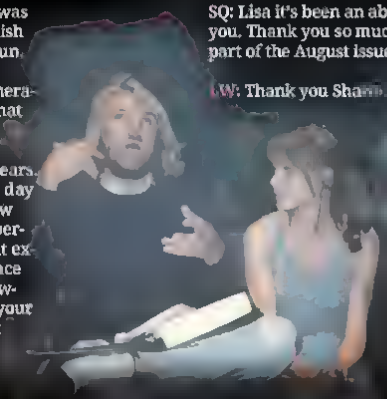
LW: I had done a few movies here and there but I couldn't be submitted any more. It was different coming back because everything was moving over to social media. Now everything is digital. In the old days you had your 8x10, a physical tangible picture, your resume. You would give that to the casting office and it would go on the pile to be reviewed. Now it's all moved to digital, so when I came back I told my agent I was coming back full time and I will get new headshots so how many do you need. She laughed. I haven't needed a physical headshot in 3 years. Now you get your headshots done and you post the pictures to different sites and that's how submissions are done. Now a casting director looks at thousands of pictures vs. a few hundred. I'm all up on it. I have a PR company that is helping me but I put up things myself too. Ash from October Coast PR and I work close together to provide content to my instagram, twitter, and facebook. It's become a much more intimate experience because of social media, but I'm really enjoying it.

SQ: So you have several projects coming up like Red Hallow, William Frost, and the church.

LW: Yes there is a nice full list of films I will be doing this year so I'm really excited. There are a lot of really good roles coming up this year that I'm really looking forward to doing.

SQ: Lisa it's been an absolute pleasure talking with you. Thank you so much for taking the time to be a part of the August issue of SQ Horror Magazine.

LW: Thank you Sha[illegible]



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When Terror Ruled the Tube: Horror Television Shows of the 1980s

By Joseph Perry and Cohen Perry

Arguably, the 1980s was perhaps the strongest decade for television horror series, at least in quantity if not quality. While every decade since the 1950s offered memorable and sometimes classic fear fare on the small screen, the eighties saw a large amount of horror series start up, helped in part by a renewed interest in the anthology format and, in the United States, a boom period for first-run syndicated series.

The United States saw its share of horror shows on network and cable stations along with the syndicated choices, and the British Broadcasting Company (BBC) and the British Independent Television (ITV) network offered their own brands of boob-tube terror. In this article, we will take a look at some of the fondly remembered, overlooked, and less popular television horror efforts of the 1980s.

Joseph Perry: Let's take a look at American television first, starting with what I believe is the first horror anthology series of the then-new decade. James Coburn hosted the Night Gallery-like Darkroom, which aired for a total of 7 episodes on ABC from November 27, 1981 to January 15, 1982. He appeared in wrap-around segments where he introduced and then provided an epilogue for two to three stories in each episode. Though the series featured well-known talents such as Claude Akins, June Lockhart, Esther Rolle, and Billy Crystal along with future stars such as Helen Hunt, the stories themselves varied widely in quality. Overall, Darkroom offers enough shudders, surprises, and other fun reasons to make this series a should-see for small-screen horror aficionados.

Two of the better segments were Robert Bloch teleplays based on his own stories. "The Bogeyman Will Get You" stars Helen Hunt as a young lady who becomes intrigued by a mysterious friend of her father's who returns for a visit to their town. Quinn Cummings plays her younger sister, who believes the man is a vampire. "Catnip" is a wicked little entry in which no-goodnik small-time criminal Ronnie (Cyril O'Reilly) makes the mistake of trying to kill an old woman's cat by planting a bomb on the cat door of her house. Some interesting sound design on the cat's cries and visual effects representing its vision add extra oomph to this episode.

No official American home video release of Darkroom has been released, but several of the segments — sometimes in complete episodes, sometimes not — are, at press time, available on YouTube. Fans of voodoo, witchcraft, monsters, and similar macabre fare will have fun digging through this series.

Probably the most well-known American horror series that ran entirely during the 1980s (as opposed to shows that crossed decades, like Tales from the Crypt, which began its run in 1989 but had most of its episodes aired well into the 1990s) is the syndicated Tales from the Darkside. This much-loved anthology series was launched after Laurel Entertainment produced the classic omnibus horror film Creepshow (1982) and then decided to pursue a similar television series. It ran from October 1983 until July 1988.

A Nightmare on Elm Street Freddy's Nightmares The Series

THE X FILES

Tales from the Darkside

Though many episodes are pure tales of science fiction or fantasy, and several have comic elements, the overall series definitely delves into different realms of horror Lasting 4 seasons with a total of 90 episodes including the pilot — each running just under 30 minutes long — the series boasts perhaps the most well-known opening narration after those of the original The Twilight Zone and The Outer Limits series Many episodes were adapted from stories written by genre literature legends such as Stephen King, Frederik Pohl, Frederic Brown, Clive Barker, and Robert Bloch, to name but a few. The list of influential writers and directors involved, as well as noteworthy cast members, is far too long to be included here. But if teleplays by George Romero, direction by Tom Savini, and performances by Jessica Harper, Fritz Weaver, Debbie Harry, and William Hickey pique your interest, you'll find a gold mine of talent awaiting you.

Like any horror anthology series, no matter the number of episodes, some are weaker than others, but Tales from the Darkside has more than its fair share of nail-biter installments. Two of the most popular horror episodes include "Baker's Dozen," about a voodoo baker(!) and the recipients of her cruel concoctions, and the Tom Savini-helmed "Hailoween Candy," which features a diabolical monster terrorizing a cranky old man. Again, there are more strong efforts than space here allows, but fond memories await those who haven't watched the series in a while, and first-timer viewers have fun times ahead, indeed.

The complete Tales from the Darkside series has been released on DVD in Regions 1 and 2. A feature film, Tales from the Darkside: The Movie, was released in cinemas in 1990; it has also been released on DVD.

The 1985-1989 revival of The Twilight Zone (1985-1989) had a few horror luminaries involved, even if most of the episodes were not particularly scary and leaned more toward science fiction and fantasy tales. For example, Wes Craven directed 7 episodes, and "The Exorcist" director William Friedkin helmed the adaptation of horror author Robert R. McCammon's "Nightcrawlers."

One of the more horror-based segments is "Gramma," with a teleplay by Harlan Ellison based on the Skeleton Crew short story of the same name by Stephen King, involves an 11-year-old boy left to take care of his grandmother She may be dying on his watch, during which frightening events occur. References to H.P. Lovecraft and witchcraft abound, making this segment a fine starting point for horror aficionados to begin the series.

The novelty of a revived The Twilight Zone series wore off quickly and after two seasons with falling viewership on CBS, the series went to syndication for its final season. Image Entertainment has released all of the episodes on a Region 1 DVD set, and the series is also available on Region 2 and 4 DVDs, as well.

Fans of Jason Voorhees will find no tie-ins to him, other characters, nor story elements from the Friday the 13th film franchise in Friday the 13th: The TV Series, but the series nevertheless went on to enjoy a 3-season, 72-episode run in syndication beginning in October 1987 before abruptly being canceled in May 1990. Producer Frank Mancuso Jr., who also produced the film franchise from Friday the 13th Part 2 (1981) through Friday the 13th Part VIII: Jason Takes Manhattan (1989), gave the series its name to try and build an instant audience that other titles might have had a more difficult time doing.

Friday the 13th: The TV Series involves an antiques shop originally owned by Lewis Vendredi, who had entered into a pact with the Devil to sell cursed antiques in exchange for the usual favors of wealth, immortality, and special powers. Vendredi attempts to renege on the deal and is killed by the Devil, who also takes his soul. Vendredi's niece, Micki Foster (Louise Robey), inherits the shop along with her cousin Ryan Dallion (John D. LeMay). After the pair unknowingly sells many cursed pieces, they are approached by occultist Jack Marshak (Chris Wiggins), an old friend of Vendredi, who enlists the cousins in a quest to track down the diabolical antiques.

Friday the 13th: The Series, usually shown in late-night time slots, was well known for pushing the boundaries of what was acceptable for violence and, in one episode, even sex on television at the time Some fans of the film series balked at the idea of a Friday the 13th television show without Jason on board, but the show found an audience that stuck with it until its abrupt cancellation and many fans have a soft spot for the series. CBS Home Entertainment released all 3 seasons on DVD in 2008 and 2009.

A bit less fondly remembered by some is Freddy's Nightmares A Nightmare on Elm Street: The Series, which ran in syndication from October 1988 until March 1990 for a total of two seasons and 44 episodes. An anthology show that also pushed the boundaries of television censorship, the show featured Robert Englund as Freddy Kreuger, introducing and wrapping up each episode as well as providing bumper commentary, often with some puns or dark humor.

Although Freddy was not often directly involved in the weekly tales, the pilot episode dealt with his origin story. Directed by Tobe Hooper, the pilot sees Freddy benefitting from a mistrial on child-murdering charges against him because the police did not read him his Miranda rights. He then dies when a mob of angry parents corners him in the boiler room at his work and the original arresting officer burns him to death.

After that, Freddy's Nightmares: A Nightmare on Elm Street: The Series offered a series of dark tales set in fictitious Springwood, Ohio, often on Elm Street. A few examples include "Lucky Stiff," in which a widow realizes that a winning lottery ticket was buried with her deceased husband; "Silence is Golden," which sees a radio DJ stalked by a mime he assaulted in ; and "What You Don't Know Can Kill You," in which a psychiatrist who seduces patients while they are under hypnosis attempts to escape punishment after being caught in the act. The series also had occasional sequels of sorts to earlier episodes, and another unique spin is that smaller characters in one segment sometimes became the main focus of the following one.

Currently, no official DVD or Blu-Ray releases of Freddy's Nightmares: A Nightmare on Elm Street: The Series are in print, but American channel El Rey Network began airing the series in November 2015, and episodes are on YouTube and Dailymotion as of press time.

Beginning the same year that Tales from the Darkside ended its run, Laurel Entertainment set Monsters loose on the world. This horror anthology featured half-hour episodes spotlighting a wide variety of practical effects creatures and makeup. The series originally ran in syndication from October 1, 1988 to April 1, 1991. Sometimes the monsters are all in the mind, while other times they are decidedly real. Vampires, animated dolls, demons, the Grim Reaper, werewolves, and many other beasts of all shapes and sizes shared time during the series' run. The majority of tales were of the milder-than-cable-TV straight-horror variety; others ranged from comedy ("Murray's Monster" and "My Zombie Lover," for example) to tear-jerkers ("Glim-Glim").

The quality of writing for Monsters varied, but overall the stories have held up well over time. Some episodes were based on stories by famous writers such as Stephen King ("The Moving Finger") and Robert Bloch ("The Legacy," "Mannikins of Horror," and "Reaper"), and Gahan Wilson even wrote the teleplay for the episode "Leavings."

Many famous faces from the past, then-present, and then-future graced the episodes of Monsters, and though the acting and wardrobes are often quite mired in eighties trappings, there's a great deal of fun to be had here thanks to the likes of Troy Donahue, Imogene Coca, Abe Vigoda, Russell Johnson, Deborah Harry, Linda Blair, Frank Gorshin, Peggy Cass, Adrienne Barbeau, Darren McGavin, Soupy Sales, Fritz Weaver, Meat Loaf, Lili Taylor, and Steve Buscemi — to name but a few! Fans of genre-film favorite Tom Noonan will find plenty to enjoy, as he wrote and directed two episodes and starred in another.

Monsters had its share of well-known quantities in the director's chair, as well, including Debra Hill, David Odell, and Michael Brandon. Several directors kicked off their careers with Monsters as their first or second helming gig, such as Allen Coulter, Manny Coto, Alex Zamm, and Roger Nygard.

For many fans, the main draw of the series is the wide variety of creature designs. The legendary Dick Smith served as special makeup consultant for Monsters and though not all of the creature effects are noteworthy, they are almost always fun, even when a few seem a bit corny and dated now — actually, that's a good part of the show's charm. Famous makeup artists such as Mark Shostrom and Greg Cannom also had opportunities at helming episodes.

As a lifelong Monster Kid, I find Monsters to be a fun series that I recommend to those who haven't tried it yet. Fans of extreme horror won't find very much in the way of graphic material because this show was syndicated and targeted toward a general audience among most age groups, as evidenced by the folksy family of creatures that opens each episode. Those who love creature features, classic horror, horror comedy, or practical effects should have a blast with the series. [illegible] One offers the complete 72-episode series on a 9-DVD set [illegible]us.eonefilms.com/films/monsters-the-complete-series?lang=en-US) and cable [illegible]Chiller [illegible]sionally runs mara-

Nightmare Classics

Cohen Perry: Nightmare Classics is a 1989 Showtime television series produced by award winning actress and writer Shelley Duvall, for which four classic literary horror stories were adapted to the screen. Now, I should mention that tracking down this series is a bit difficult, as it only ever got a VHS release in 1990. Given that, it has fallen into obscurity and I could only get ahold of episode 2, an adaptation of Joseph Sheridan Le Fanu's Carmilla. It's a shame because I was really interested in seeing the adaptation of Ambrose Bierce's The Eyes of the Panther, as I really enjoy Bierce's short stories and am curious to see the attempt. The other two episodes featured Henry James' Turn of the Screw and Robert Louis Stevenson's The Strange Case of Dr Jekyll and Mr Hyde, two stories that have been adapted extensively.

Duvall aimed for the adult audience in Nightmare Classics after very successful runs for her two kids' shows, Faerie Tale Theatre (1982) and Tall Tales & Legends (1985). I feel that Classics would enjoy a timely renaissance, as the Victorian era has enjoyed a bit of popularity recently with television audiences. Classics appeals to this demographic well, and the sets and costume design uphold the aesthetic in a fantastically authentic way. Originally penned in 1897, Le Fanu's Carmilla is one of the earlier entries to vampire fiction and it would go on to influence the entire genre with a notable impact on Bram Stoker's Dracula. I enjoy the purity in the approach that Nightmare Classics takes to reimagining respected literary works — something that might be considered "boring" by today's standards, but that perhaps could be quite successful if done by PBS.

The cast is made-up of some notable talent: Meg Tilly plays the temptress vampire Carmilla; Roy Dotrice is Leo the plantation owner, who unwittingly takes her in; and Roddy McDowall is the keen Inspector Amos, who is set to foil Carmilla's attempts at seducing Leo's daughter Marie, played by Ione Skye. The thing is, for a seductive, lesbian vampire story, the production is surprisingly tame. While we can acknowledge that Le Fanu was writing in a society notorious for its sexual oppression, he left a bit more up to the imagination in his writings. Nightmare Classics does not exist in such a context, and while I am by no means begging for some fan service, I did find the toning down of certain themes a bit counterproductive to Le Fanu's original intent. The sexual relationship between Carmilla and Marie becomes an elephant in the room, while Marie's father seems pathetically unaware. It's as if Tilly was directed to portray Carmilla in an overtly sexual manner, at times showing cleavage that would make any Victorian gentleman blush, but then the rest of the cast wasn't allowed to acknowledge this. It wasn't awful, but in an interview with Fangoria Magazine, Tilly claimed that she took the role for the paycheck and had never seen the final product. A sad reflection that isn't surprising.

For the most part, the entire cast seemed to act in vacuum chambers at a distance from each other, and while I was entertained for the 60-minute episode, it could have done with a bit more love and care. Nightmare Classics was slated for six episodes, but only four were ever released. I'm still interested in tracking down the other episodes, but I don't necessarily feel like I'm missing too much. I will say this: Nightmare Classics definitely leaves me with a desire for a PBS production of some classic horror literature.

JP: England also offered its share of supernatural shocks and reality-based scares on the telly. The British television anthology series Tales of the Unexpected --- not to be confused with the 1977 Quinn Martin horror anthology of the same name --- is not an outright horror series but offers enough chills, creepiness, and wicked twists to satisfy discerning fright-fare fans. Lasting for 9 series with 112 episodes from 1979 through 1988, the first three seasons featured tales based on short stories written by Roald Dahl, who usually hosted those episodes, as he often gave brief background or explanations about his inspiration for writing the stories.

One of the eerier episodes of Tales of the Unexpected is "Royal Jelly," a Dahl adaptation in which professional beekeeper Albert Taylor (Timothy West) and his wife Mabel (Susan George) have trouble getting their baby daughter to take any food. As the child grows more sickly, Albert decides to secretly apply a method he knows that works in the bee kingdom to his daughter, with surprising results. The ending may seem a little silly to modern audiences but the creep factor still holds up pretty well, in my opinion.

A particularly disturbing and unsettling episode of the series is "The Flypaper," in which a lonely and somewhat neglected young girl named Sylvia (Lorna Yabsley) walks home daily from her piano lessons in an area where a missing girl turns up dead. A strange man starts to watch and seemingly follow her. Revealing anything more would be going into spoiler territory, but suffice it to say that the ending packs a punch.

Region 2 DVD sets of Tales of the Unexpected can be easily found for sale online; those without region 2 or region-free players can find many episodes on YouTube. The series is well-produced and well-acted, with familiar names such as John Gielgud, Denholm Elliot, Joan Collins, and Jennifer Connolly on hand. Those who haven't given this often quirky series a try should find many delights on tap.

British anthology Hammer House of Horror saw a single-season run of 13 51-minute episodes on ITV from September 13 to December 6, 1980. Featuring stories with both supernatural and non-supernatural themes, the generally high-quality levels of acting, writing, and production values help soften the toll that time has taken on the special effects and then-hip costume design.

Hammer Film Production icon Peter Cushing starred in one episode, "The Silent Scream," and such renowned performers as Denholm Elliot, Lucy Gutteridge, Diana Dors, and a

young Pierce Brosnan appeared in others. The stories were set in contemporary England, rather than the gothic period-piece settings of most of the earlier Hammer horror film output. The usual supernatural tropes such as ghosts, witches, voodoo, and werewolves are on display, along with more reality-based shocks like serial killers, cannibalism, and other surprises.

Perhaps the best title in the Hammer House of Horror series is "The House That Bled to Death," which almost lives up to the lofty promise of that legend with its tale of a family that moves into a seemingly cursed house where a husband viciously killed his wife years before. This entry isn't short on the red stuff, including a famous scene in which a children's birthday party suddenly becomes a lurid bloodbath. This tense episode boasts a climax that is still effective.

The aforementioned "The Silent Scream" stars Peter Cushing in a fine turn as Martin Blueck, a pet-store owner who offers to help out ex-convict Chuck (Brian Cox) by offering him a job. Blueck needs someone to take care of his dangerous animals, which he keeps in open cages that use electric force fields. Chuck sees Blueck's safe and the temptation it holds causes him to question going straight. There is more to Blueck than Chuck first suspects and the elderly man's sadistic side is something to behold.

Synapse Films released a remastered, Region 1 5-disc set of Hammer House of Horror in 2012; ITV Studios had released a 4-disc Region 2 DVD set 10 years earlier. A second season was planned but cancelled because of funding being withdrawn.

CP: The 1981 British horror series Nightmare Man is not going to win any accolades for its title. In fact, the title is so generic that I nearly passed on it out of fear that it would live up to its name. You see, Nightmare Man is excellent — so excellent in fact, that I can't help but wonder if the arbitrary name isn't just a ploy to keep viewers in the dark surrounding the show's true intentions. Part who-done-it, part speculative fiction, part horror, and part comedy, Nightmare Man accomplishes a little bit of everything, and when you check under the hood, it's easy to see why.

Perhaps Whovians will understand, as Nightmare Man is the product of the respected Robert Holmes, who is credited in writing more than 73 episodes of Doctor Who from 1968 until his untimely death in 1986. In an interview with The Telegraph, Russell T. Davies, head writer of the 2005 revival of Doctor Who, claimed that Holmes was responsible for some of the best writing the show had seen: "Take The Talons of Weng Chiang, for example. Watch episode one. It's the best dialogue ever written. It's up there with Dennis Potter. By a man called Robert Holmes. When the history of television drama comes to be written, Robert Holmes won't be remembered at all because he only wrote genre stuff. And that, I reckon, is a real tragedy." It's not surprising because the writing in Nightmare Man, especially the dialogue, is shockingly good. However, plagued by an awful name and some people's belief that horror is a lowly category of film and television series, this show may never crawl out of the depths of obscurity to receive the attention it truly deserves as an intelligent, thoughtful, and unique creation.

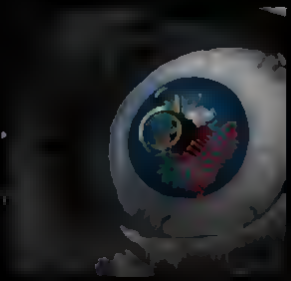
Based on the novel Child of Vodyanoi by David Wiltshireby David Wiltshire (now there is a title), the show borrows some classic tropes to push a condensed story line: a small claustrophobic island, a thick fog that renders technology useless, and a mysterious traveler — we accept these things at fare value. Where a bad horror movie might rely on these concepts to the point of cliché, Nightmare Man uses them in a way that seems completely natural, toying with the viewer's preconceived notions and making the viewer question every element of the narrative. It is this mastery of the technical aspects in production that sets this show apart from the bush league horror series we might be used to. In the opening scene of the series, we see a man and a woman debark a ferry; the man turns to the woman, tips his hat and bids her "Goodbye," and they go their separate ways. A few seconds later, the woman becomes the first victim of the Nightmare Man. I really appreciate this sort of unnecessary foreshadowing and irony. It sets a high standard for the writing, and reflects an author's interest in every single word that is spoken. Dialogue is not just a means to convey a story, it is a craft in and of itself.

The consistently cheeky dialogue is supported by an incredibly talented cast as well. James Warwick, an award winning theater director and actor on Broadway and the West End, plays Michael Gaffikin, a dentist who becomes the defacto town genius when things start to go down. The onscreen chemistry with his love interest, Fiona Patterson, played by the esteemed Celia Imrie, makes for some extremely entertaining banter. At times I felt like I could watch an episode of just them on a date and I would be thoroughly entertained. Maurice Roëves and James Cosmo play Inspector Inskip and Sgt. Carch, a pair of hilariously incompetent police officers who have never really had to investigate a crime in their lives. The fact that nearly the entire cast has enjoyed quite successful and even prolific acting careers might say something about how high the bar is set for this series.

Of course, I have hesitated to reveal much of the plot. The fact is, you should really go into this series with a blank slate. Because of the who-done-it narrative, it's fun to discover the absurdity of the mystery along with the characters. This is truly a unique production, one that you should absolutely add to your queue. BBC Worldwide released Nightmare Man on Region 2 DVD format; the series can also be found on YouTube as of press time.

Though many of the horror television series broadcast in the 1980s have been discussed in this article, there is more from that decade to discover or rediscover for viewers who wish to do so. The decade also offered other anthologies with occasional horror or supernatural tales such as NBC's Amazing Stories and ITV's Armchair Thriller, as well as science fiction with monsters and aliens in shows like NBC's V and Something Is Out There, the syndicated War of the Worlds, and the BBC's The Tripods. HBO's Tales from the Crypt, arguably the most popular horror series of the 1990s, even got its start in June 1989 — but that's something that warrants focus in a future article! The bounty of eighties genre television series offers something for just about everyone searching for fear fare from the past, so why not dive right in?

SQ Horror Magazine



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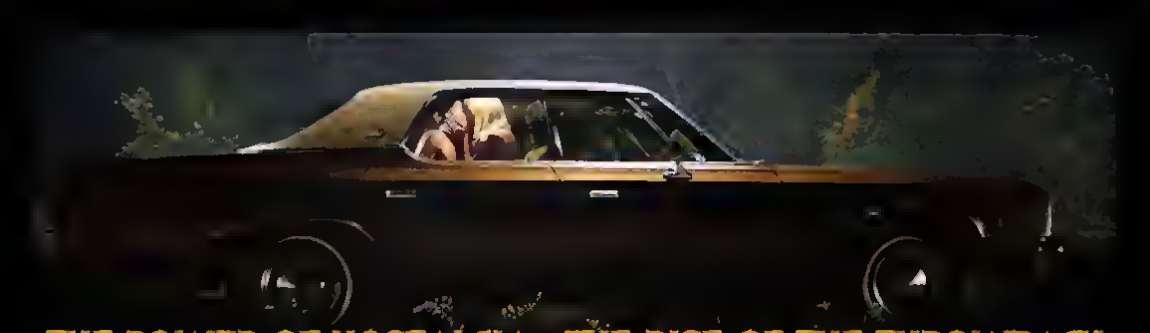


THE POWER OF NOSTALGIA: THE RISE OF THE THROWBACK

BY JESSICA DWYER

We've learned recently that nostalgia is a very power thing. It's a double edged sword in the entertainment industry, especially when it comes to film. Remakes of properties from our youth can either fall or succeed based on the emotions of the audience. But nostalgia can be powerful when it comes to filmmaking and finding a tone or even creating something new that homages what came before. Recently there have been films that have captured those awesome themes, emotions, and the tone that was set by classics of the 80's. It's an interesting answer to the larger franchises and bigger budget releases hitting movie screens filled with either remakes, sequels, and fare that doesn't seem to understand what audiences really enjoy.
These are some of the films I feel get what nostalgia and the love of a generations movies really means and how to recapture what made those films so special in the first place and why they were so much fun.

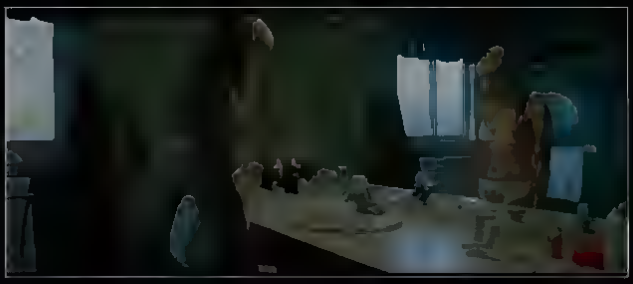
The Guest 2014
Directed by Adam Wingard, The Guest is a love letter to John Carpenter and films like Halloween and The Terminator. The sound track is synth laced perfection. The plot following the mysterious David (played with great menace by Dan Stevens) who shows up to the grieving family of a fallen soldier and who slowly becomes a part of their lives fits in the vein of many 80's horror classics. As the film goes on you discover that David isn't all he seems and the movie switches gears into a near slasher mode.

The movie hits all the beats just right and even though it is a modern film...it would be easy to imagine the setting being somewhere in the decade of Regan. The movie is a stand out and a favorite of many horror fans with the nods to Carpenters work (such as the many scenes showing pumpkins and to the final act which has Halloween decorations featuring the masks from Halloween 3: Season of the Witch.)

Scouts Guide to the Zombie Apocalypse 2015
A very adult take on the teens vs monster's genre ala The Monster Squad, Scouts Guide to the Zombie Apocalypse is a fun film about growing up, growing apart, and coming together to stop the undead menace attacking your town.

Scouts Guide follows life-long friends, Ben, Carter, and Augie who have been in the scouts for years. Ben and Carter have gotten to the point where girls are more important than merit badges. It's during a camping trip with their scout leader they decide to break the news to Augie they are leaving scouts. It also happens that a zombie has escaped the local research facility and decides to attack their scout leader (played by the hilarious David Koechner) turning him into a zombie. Ben, Carter, and Augie have a falling out while the rest of the town is falling apart due to the zombie menace spreading.

Scouts Guide goes to the limit with the gross out, raunchy humor but at the same time somehow reminds you of films like The Goonies. Writer and director Christopher Landon wanted to capture that vibe for the movie of friendship bonding kids together against extreme odds and the film does just that.



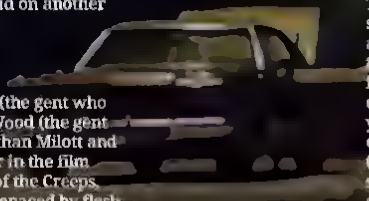
It Follows 2014

It Follows really captured the retro 80's vibe when it hit the horror world in 2014. From some of the artwork for poster releases the studio used to the movies setting which could have been anytime in the last 30 years, It Follows embraced the desire to hit that 80's horror flick zone. Written and directed by David Robert Mitchell, the movies look and music were all influenced by the work of directors like John Carpenter (which explains why so many people were talking about this at the same time as The Guest.)
Far more than your typical kids stalked and murdered because they have sex cliché, It Follows turned that trope on its head. The movie focuses on an entity which is a kind of STD...you have sex and you are then stalked by it until it kills you. The only way to rid yourself of the entity (which can take different forms) is to have sex with someone and pass it to them. The film touches up on this very touchy topic as well as that moment when you leave childhood behind and realize adulthood is upon you...as is the fact that you aren't going to live forever.

Turbo Kid 2015

Turbo Kid is a return to movies like Solar Babies, Cherry 2000 Mad Max, and most importantly Spacehunter: Adventures in the Forbidden Zone...going so far as having Michael Ironside (who played that films villain Overdog) as the villain Zeus...an evil warlord who literally grinds people into water.
Turbo Kid is an insane love letter to the post-apocalyptic horror/sci-fi hybrids of the 80's. There's over the top gore, a young hero out to save the girl, and a mission to save the people of a land on the edge of dying Turbo Kid hit all the right notes with fans and immediately became a favorite of horror and sci-fi geeks alike. The film also has the distinction of having THREE directors who also co-wrote it, Francois Simard, Anouk Whissell and Yoann-Karl Whissell. There's a hope among many fans that there will be a sequel as the story leaves it open for one and we can join Turbo Kid on another adventure into the wasteland.

Cooties 2014



Cooties was the brain child of Leigh Whannell (the gent who brought us Saw) and was produced by Elijah Wood (the gent who brought to life Maniac.) Directed by Jonathan Milott and Cary Murnion Wood and Whannell also co-star in the film which embraces the soul of movies like Night of the Creeps, Return of the Living Dead, and other "group menaced by flesh hungry monsters" genre faves. The difference here is that it is the teachers of an elementary school who are being menaced by the suddenly blood thirsty children they usually have in class.

Cooties is a DARK horror comedy which makes you squirm not only due to gross out scenes such as Whannell's oddball Doug getting his hands dirty with gory innards but due to the fact that these are kids who are being taken out in inventive and deadly ways. Granted the kids are out to kill you. Cooties is twisted in the best way and would fit right in with a double bill of The Faculty for a fun comparison of Elijah Wood's ability to never age and what happens when the teachers are the bad guys.

The Final Girls 2015

The Final Girls is a celebration of the slasher genre and it does it in an inventive and brilliant way while also including humor. Set in a world where a film series known as Camp Bloodbath is a classic slasher franchise, young girl Max is the daughter of scream queen Amanda. Amanda is killed in a car crash that Max survives. Three years later Max and her friends go attend a screening of Camp Bloodbath (which starred Nancy as the final girl in the film) and they escape a fire that breaks out by cutting a hole through a movie screen. The group find themselves IN the movie. While there Max meets the younger version of her mother as the character Nancy. The group must find a way to escape the film as the bloodbath of its title starts.

The Final Girls is an awesome homage to series like Friday the 13th, Halloween, and so many others. There are nods throughout such as the final girl from the film being named Nancy, trying to stop everyone from having sex because that gets you killed, and other great bits throughout. There's of course talk of a sequel (since the ending of the film brilliantly sets that up.) It would be a lot of fun to see what could be done with a "part 2." The Final Girls self-aware story would be a great double feature with a movie like Scream.

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COLLECTING HORROR SPECIALTY PRESSES IN THE 1980S (OR HOW I GOT HOOKED)

BY JEFF MOHR

The Beginning

I've always been a bit obsessive whenever I dig into new subjects and four of my lifelong obsessions are books, baseball, The Beatles, and blues music. I think of them as my own version of the "Killer Bs." My wife puts up with my streaky obsessions and as each one takes hold, she keeps a close eye on how much money I'm spending and how it might affect the family budget. She had ample cause to worry during the 1980s and early 1990s when I dove into collecting specialty press editions in the horror genre.

First, a little backstory on what got me to my state of obsession with horror collecting. I've always loved reading, which is a good thing, right? In elementary school, I anxiously awaited each month's Scholastic Book Club magazine in anticipation of what treasures I would find in its pages. I'd carefully go through that month's offerings, marking the books I wanted, only to have to reduce my order when Mom brought me back to reality and gave me a limit. Looking back, some of the first books I "collected" were the Tom Swift Jr. books, already showing an interest in science fiction and the fantastic. In junior high (that's what we called middle school back in the day), I made my way through H. G. Wells, Arthur Conan Doyle, Edgar Allen Poe, and H. P. Lovecraft. Then I moved on to Bram Stoker's Dracula, Mary Shelley's Frankenstein; or, The Modern Prometheus, and other horror classics.

After about a decade off from reading horror, I picked up Stephen King's The Shining in a local convenience store on a whim and was hooked again! During my deep dive into all-things Stephen King, I read Danse Macabre and was off and running in search of the books and films that King lists in the book's appendices. That quickly led me to several specialty presses – Arkham House, Donald M. Grant, Scream/Press, Dark Harvest, Underwood-Miller, Fedogan & Bremer, Carcosa, and Mark V. Ziesing to name just a few. Besides Danse Macabre, publications like The Year's Best Horror Stories, Rod Serling's The Twilight Zone Magazine and its offshoot quarterly digest, Night Cry proved to be good sources in which to discover new authors.

Arkham House

Another very important key to King's influence on my collecting bug is what he wrote about Arkham House in Danse Macabre. A footnote contained the following: "There is probably no dedicated fantasy fan in America who doesn't have at least one of those distinctive black-bound volumes on his or her shelf ... and probably in a high place of honor. ... Arkham was first to publish H.P. Lovecraft, Ray Bradbury, Ramsey Campbell, and Robert Bloch in book form ..." That was all she wrote! Obviously, I had to have one of these treasured tomes "in a high place of honor" on my shelf.

When H. P. Lovecraft died in 1937, his friends and colleagues August Derleth and Donald Wandrei had the idea to get their friend's work published in hardcover form for the first time, as a type of memoriam. When no established publishers would take a chance on the project, Derleth and Wandrei founded Arkham House with the express intent to publish Lovecraft's works in hardcover editions. Their first publication was The Outsider and Others, released in 1939. Other Lovecraft titles followed and soon, Derleth and Wandrei broadened their scope to include the publication of other pulp writers, fantasists, and even some science fiction authors. Each Arkham House book has a limited print run and is bound in black with gold lettering on the spine. Though their first book had a print run of 1268 copies, that number soon increased. The earliest edition I own is printed in 1947 and the following description is printed on a back flyleaf:

Three thousand copies of this book have been printed from Intertype Garamond on White Winnebago Eggshell. The binding cloth is Holliston black Novelex.

By the time I got around to Arkham House, its earlier publications were out-of-print and only available from collectors, therefore wildly outside my price range. So I started with books of theirs written by authors that King listed in Danse Macabre that were currently available. This put volumes in my hands by Charles L. Grant, Russell Kirk, Joseph Payne Brennan, and Ramsey Campbell. During the '80s, Arkham also published well known and award winning science fiction and fantasy authors such as Tanith Lee, James Tiptree Jr., Joanna Russ, Greg Bear, Michael Bishop, Michael Shea, Lucius Shepard, J.G. Ballard, and Bruce Sterling.

You can still order books from Arkham House – they have roughly 35 titles in stock - but they haven't published any-

new since 2008. A publishing schedule was released post-2008, but so far none of the publications have appeared and their status is unclear.

Donald M. Grant, Publisher, Inc.

I worked in a chain bookstore 1983-96. One of the big perks of the job, at least to me, was access to Books in Print. Among the first things I checked were the titles listed under Stephen King. Much to my surprise, I found a book listed that we didn't carry in the bookstore and that I hadn't heard of before, The Dark Tower: The Gunslinger, published in 1982 by Donald M. Grant, Publisher. I soon discovered that the bookstore could not order directly from Grant, nor was the title listed at any of our suppliers, so I immediately contacted the publisher directly and ordered my copy. Almost by accident, I found myself to be a proud owner of a first edition of what proved to be the first volume of The Dark Tower, all for the grand cost of twenty dollars. Of course, Grant saw fit to send me a brochure of current and upcoming titles along with my order.

Donald M. Grant started his namesake publishing company in 1964 with the publication of A Golden Anniversary Bibliography of Edgar Rice Burroughs, by Rev. Henry Hardy Heins. He developed a relationship with the executor of Robert E. Howard's estate, and over the years released over thirty Howard titles. Grant also mixed in titles by a few of Howard's influences and contemporaries, such as H. Warner Munn, William Hope Hodgson, Talbot Mundy, Robert Ames Bennett, L. Sprague de Camp, and Harold Lamb. Though rooted in the past, Grant's releases also branched out to include current writers like Mike Resnick, C. L. Moore, C. J. Cherryh, Charles L. Grant, Joseph Payne Brennan, and David Morrell.

King had worried that The Gunslinger was too big a departure from his usual work for his fans to swallow, so he went to Grant. The Gunslinger was a perfect match to Grant's affinity for sword and sorcery, so King gave him the rights to first editions of all books in The Dark Tower series and its characters. The first print run of The Gunslinger was 10,000 copies, followed by a second printing of the same quantity, but without the color illustrated endpapers. King stayed true to his word and all seven volumes of The Dark Tower, an updated version of The Gunslinger, and The Wind Through the Keyhole: A Dark Tower Novel (sort of a Dark Tower Volume 4.5) were released first by Donald M. Grant.

Since my interests ran more towards horror than sword and sorcery, my purchases from Grant focused on King, Joseph Payne Brennan and Charles L. Grant (both listed in Danse Macabre), and David Morrell. Grant was unbelievably customer oriented. For instance, if you purchased The Dark Tower: The Gunslinger, you were automatically given first shot at the subsequent books in the series. Grant also published a loose trilogy of books by Charles L. Grant (no relation as far as I know) that took place in the author's fictional town of Oxrun Station. When titles were announced, I requested matching numbers of the signed, numbered editions … and got them, even though the books were released over a period of five years.

Alas, Don Grant died in 2009, but Donald M. Grant, Publisher, Inc. is still in operation under the steerage of Robert K. Weiner, President. After a few dry years, they released two books in 2015 and plan two more in 2016 and have a newly revamped website.

Scream/Press

Somewhere along the line I was alerted to the existence of Scream/Press and picked up their first publication, a collection of short stories by Dennis Etchison entitled The Dark Country (1982). I'd read his work in various anthologies and really liked it. Scream went on to publish two more volumes of Etchison's short stories, Red Dreams and Blood Kiss, and several collections by Ramsey Campbell. However, the best was yet to come as 1985 proved to be a banner year in terms of book design for the publisher.

Scream/Press released the first U.S. edition of Clive Barker's Books of Blood: Volumes I-III, collected together in one book, in 1985. It's an absolutely beautiful volume that has a solid red dust jacket with silver lettering on the spine, has appropriately disturbing interior illustrations by J. K. Potter and Howard O. Morris, and is printed on 60# paper.

Later in 1985 came Stephen King's collection, Skeleton Crew. Jeff Conner and his crew outdid themselves on this one and produced a truly magnificent volume. The book is printed on 70# paper, bound in black Lexotone II with silver lettering on the spine, and is oversized at 8" x 11.5". Again illustrated by J. K. Potter, the signed, numbered, and slip cased special edition was limited to 1000 copies with King's and Potter's signatures in silver ink on a black signature page. It is a beautiful example of the art of book design.

Then came the unique, boxed edition of Toplin by Michael McDowell. The book itself is 8.25" x 8.25", printed on 60# paper with illustrations by Harry O. Morris. It is completely enclosed in a two-toned, two-piece, interlocking slipcase and it all fits perfectly!

Conner and crew never rested on their laurels. They also published two sets of J. K. Potter's artwork as In the Flesh, Volumes I and II with each "volume" containing 15 signed prints. Scream also released three Robert Bloch novels in one volume, The Unholy Trinity: Three Novels of Suspense, containing The Scarf, The Couch, and The Dead Beat.

Scream's next big project, under their Dream/Press imprint, was Richard Matheson: Collected Stories. Though the design appeared simpler, it proved to be more problematic. The book - 900 pages long, bound in leather, and printed on archival, acid-free paper – presented its own set of obstacles. One such problem arose when the paper supplier's product didn't meet specifications and the defects weren't discovered until after the signatures were printed. The entire print run of the trade edition was shredded and publication was delayed by months.

Scream/Press had its share of other problems, but they seemed to be a manifestation of being extremely ambitious and innovative with their book designs while also being overly optimistic with what they could accomplish in a given timeframe. The combination wreaked havoc with their release schedule. My Scream/Press file is filled with letters I wrote to them asking about books I had paid for that were now three months and more past the scheduled release date. However, to their credit, they always replied to my queries with good humor and explained the situation. Compared to what I was seeing other horror specialty presses produce, I ranked Scream/Press at the top in terms of content, artwork, materials, and design. But like several other specialty presses of the 80s, Scream faded away in the early 90s with several promised publications never materializing.

Underwood-Miller

Underwood-Miller was started in 1976 by Tim Underwood and Chuck Miller with an ambitious program to produce Jack Vance books in hardcover. Along the way, they also published works by other speculative fiction writers such as Roger Zelazny, Ursula K. LeGuin, Philip K. Dick, Robert Silverberg, and Harlan Ellison

What first drew me to Underwood-Miller was their publication of a signed, numbered edition of Peter Straub's Floating Dragon in 1982. Floating Dragon has no interior artwork but the dust jacket illustration by Diane and Leo Dillon is beautiful and the materials are topnotch – 60# acid-free paper bound with Holliston Sturdite.

A few years later, they released a three-volume set of The Selected Stories of Robert Bloch and another three-novels-in-one book by Bloch called Screams: Three Novels of Suspense (yes, that's the same subtitle as the Scream/Press book) containing The Will to Kill, Firebug, and The Star Stalker.

Their next dip into horror consisted of four books, each containing three volumes of short story anthologies originally released only in paperback. One was The Complete Masters of Darkness, Volumes I-III, edited by Dennis Etchison. The other three, Horror-Story Volumes Three, Four, and Five, contained The Year's Best Horror Stories VII-XV, three in each HorrorStory volume. The Year's Best Horror Stories was published annually by DAW paperbacks from 1972 to 1994, resulting in 22 annual volumes (in case you're counting, they skipped 1973 in the U.S.). I started reading them in 1980, the year of my magic horror reawakening which also happens to be the year that Karl Edward Wagner became the editor. The series ended with The Year's Best Horror Stories XXII in 1994, the year that Wagner died.

I'm not sure if Underwood and Miller had planned to finish the series or not. At any rate, there are no volumes one or two or anything after five. Their partnership was dissolved in 1994 and Underwood-Miller, as a publisher, was no more.

Carcosa

Since I brought up Karl Edward Wagner I'd like to say a few words about his micro-publishing company, Carcosa. Wagner and his partners, David Drake and Jim Groce, created Carcosa in 1973 in fear that Arkham House would go out of business after the 1971 death of August Derleth. They published four volumes, massive collections of stories by three of Lovecraft's contemporaries – two by Manly Wade Wellman, and one each by E. Hoffman Price and Hugh B. Cave. Carcosa was named after a fictional place that first appeared in the short story "An Inhabitant of Carcosa" (1886) by Ambrose Bierce, and again in The King in Yellow (1895) by Robert W. Chambers. It was later used in tales by Lovecraft and his contemporaries, making it an apt name for a company dedicated to publishing Lovecraft's peers. (Of course you probably already know the background on Carcosa since I'm sure you read Rebecca Booth's insightful piece "Cosmic Horror in Lost Carcosa" in SQ Magazine's July 2016 issue.)

Dark Harvest

Thirty-three years ago, Dark Harvest's first publication was Songs the Dead Men Sing (1983), a story collection by none other than George R. R. Martin, thirteen years before A Game of Thrones was published and 28 years before Game of Thrones debuted on HBO.

Dark Harvest's third book was the first of a nine book series that featured an interesting take on the anthology concept. In the series, known as Night Visions, three fairly well-known or up and coming dark fiction writers were invited to contribute roughly one-third, or about one hundred pages, of the content of the volume. It was left up to each author as to whether or not they filled the space they were allotted with several short stories or one longer story or novella. To top it off, each volume of Night Visions was edited by another known genre writer and included illustrations and artwork. Night Visions I-IX appeared from 1984-91 and contributing authors included Stephen King, Clive Barker, David Morrell, Charles L. Grant, Tanith Lee, Joseph Payne Brennan, Karl Edward Wagner, Ramsey Campbell, Lisa Tuttle, Dean R. Koontz, Robert R. McCammon, George R. R. Martin, Dan Simmons, Sherri S. Tepper, Ray Garton (see Erik Smith's interview with Mr. Garton in SQ Magazine's July 2016 issue), John Farris, and Joe R. Lansdale. The editors and artists are a similar list of who's who in the genre.

Dark Harvest went on to publish the first hardcover editions of Dan Simmons' Carrion Comfort, Robert R. McCammon's Swan Song and They Thirst, Joe R. Lansdale's The Nightrunners, Ray Garton's Crucifax Autumn, and five Dean R. Koontz novels originally released in paperback under the pseudonym, Leigh Nichols. Especially dear to me, were short story collections by Charles Beaumont, William F. Nolan, Dan Simmons, and Karl Edward Wagner. Omnibus story collections from Isaac Asimov and Fritz Leiber were also printed and released.

Another common fare from Dark Harvest were themed anthologies, such as Razored Saddles, Silver Screams, Dbsessions, and Dark at Heart. Seven or eight of them were released starting in 1988. It's hard to know the exact number because there is almost no information available anywhere regarding Dark Harvest. It seems to have vanished almost without a trace around the mid-1990s. I have a file of all the release fliers and brochures I received from Dark Harvest and the last scheduled publication on any flyer I have is Criminal Intent 1, which appears to be a modification of the Night Visions concept based in the mystery and crime genre, scheduled for fall 1993.

Mark V. Ziesing

I always thought of Mark V. Ziesing as very similar to Dark Harvest but with slightly better materials. Ziesing published over the period 1984-98 and issued titles by Philip K. Dick, Joe R. Lansdale, Harlan Ellison, David Morrell, Ray Garton, John Shirley, Nancy A. Collins, Lucious Shepard, Stephen King, and many others.

Fedogan & Bremer

Started by Philip Rahman and Ed Weiler, Fedogan & Bremer is like a fraternal twin to Arkham House. Their first book was Colossus: The Collected Science Fiction of Donald Wandrei, and was originally slated to be published by Arkham House in the 1960s. Wandrei, you remember, was a co-founder of Arkham and a friend of Lovecraft's. Since it didn't look as if Arkham was ever going to publish the book, Wandrei's estate gave it to Fedogan & Bremer. They have published several other books by Lovecraft's contemporaries such as Carl Jacobi and Robert Bloch, as well as other collections and anthologies, such as Shadows Over Innsmouth (1994) and are still in operation. A particular favorite of mine is Exorcisms and Ecstasies by Karl Edward Wagner which won the Bram Stoker Award for best collection in 1998

Why did I buy them and why did they print them?

When I got into this decade-plus obsession, I had heard of collectors that had a complete set of books published by Arkham House. Since I didn't think I could afford that path, I decided to choose a newer specialty press to go after. Since I had purchased their first book, I decided to make it my goal to acquire a complete set of Dark Harvest books. At first it worked rather well. Though I loved the look, feel, and rontent of Scream/Press books, they were pricy, so I had to be selective in deciding what to order from them. Dark Harvest did not use the same quality of materials or innovation in their book design and were not quite as expensive.

However, two things happened that dampened my enthusiasm for collecting a complete set of Dark Harvest books. First, in the late '80s, they ramped up their publication schedule and were putting out roughly a book a month, which was unusual at the time and hard for me to afford. Second, they started to focus more on the mystery and crime genre and were printing books written by authors I cared nothing about. So I stopped. Little did I know that they only produced four more books before closing their doors.

All of these publishers, with the exception of Arkham House and Carcosa, often produced several versions of each book. There were the no-frill trade editions, the jazzed-up special editions, and sometimes the super-jazzed-up special editions. The special editions often included numbered, signed, slip cased, tray cased or boxed editions. There were also artist's editions signed only by the artist, maybe with an extra plate. Dark Harvest often released a lettered special edition, A though ZZ that came with a wood slipcase. These all served to create a manufactured shortage which attracted collectors. The added money in the collector's market also allowed them to take some creative liberties with their book design if that's what tripped their trigger.

However, the specialty presses also served to publish works in a more permanent hardcover edition that would have otherwise only been available in paperback. Specialty presses give authors a chance to work in less marketable formats like short stories or novellas and still see their work published in hardcover. In addition, they give new, upcoming writers – like Ray Garton, John Shirley, and Michael Blumlein – a chance to see hardcover publication. A special edition of a bestseller is one thing and probably only serves to feed the collecting beast, but hardcover books of new authors or even of more established writers who work mostly in short stories is an entirely different thing.

If you cross-check authors and publishers, you'll find that many writers appear in multiple specialty press catalogs. It's also nice to see that Stephen King spreads the wealth around. Of the presses discussed, King has material published by Dark Harvest, Scream/Press, Mark V. Ziesing, and Donald M. Grant.

Make no mistake about it, the specialty presses are also intent on providing quality inside their products as well ... in other words, the words matter. To emphasize their drive for quality content as well as book design, here is a list of awards that were given (mostly) during the 1980s relating to the specialty presses discussed and the books and authors they published.

- Carcosa, Special Award, Non-professional – World Fantasy Award (WFA) 1976
- Donald M. Grant, Special Award For Publishing Professional - WFA 1980, 1983
- Arkham House, Special Convention Award – WFA 1983
- Donald M. Grant, Publisher, Special Convention Award - WFA 1984
- Scream/Press, Special Award, non-professional – WFA 1987
- James Tiptree Jr., Tales of the Quintana Roo (Arkham House), Best Collection – WFA 1987
- Lucius Shepard, The Jaguar Hunter (Arkham House), Best Collection – WFA 1988
- Robert R. McCammon, "The Deep End" from Night Visions 4 (Dark Harvest), Best Short Story – Bram Stoker Award 1988
- J. K. Potter, Best Artist – WFA 1988
- George R. R. Martin, "The Skin Trade" from Night Visions 5 (Dark Harvest), Best Novella – WFA 1989
- Joe R. Lansdale, "Night They Missed the Horror Show" from Silver Screams (Dark Harvest), Best Short Story – Bram Stoker Award 1989
- Charles Beaumont, Charles Beaumont: Selectad Stories, edited by Roger Anker (Dark Harvest), Best Collection – Bram Stoker Award 1989
- Richard Matheson, Richard Matheson: Collected Stories (Dream/Press), Best Collection – WFA & Bram Stoker Award 1990
- Harlan Ellison, Harlan Ellison's Watching, (Underwood-Miller), Best Non-fiction (tie) – Bram Stoker Award 1990
- Mark V. Ziesing, Special Award, Professional – WFA 1990
- Dan Simmons, Carrion Comfort (Dark Harvest), Best Novel – Bram Stoker Award 1990
- Ramsey Campbell, Alone with the Horrors (Arkham House), Best Collection - WFA & Bram Stoker Award 1994

It all came to a head for me when Doubleday doubled down and produced a Deluxe First Edition of Stephen King's The Stand: Complete and Uncut in 1990. It is a massive volume, bound in black leather, with a banded spine and ornate gold and red metallic stamping on the cover and spine. The pages are gold-edged with two-color interior illustrations combined with color plates by Bernie Wrightson. The book sits in a black wooden box, lined with red satin, with an engraved title plete on the lid. The print run was limited to 1250 numbered copies signed by King and Wrightson for the small fee of $325. To me, it came off as a bit of an "in your face" opulence directed toward collectors and specialty presses. But I bought one anyway.

So there you have it. The culmination of the specialty presses in the 1980s and pretty close to the end of my collecting days ... until my editor assigned me this article. Pouring over my records and books didn't reignite my obsession. However, I think a small spark has been rekindled. There are those four books I purchased from Arkham House while doing "research." Thanks a lot Ray.

NOTE: Years listed for books I own are the years listed on the copyright page. Otherwise, I used dates supplied by the Internet Speculative Fiction Database (http://www.isfdb.org/), an absolutely wonderful database where you can get lost for hours.

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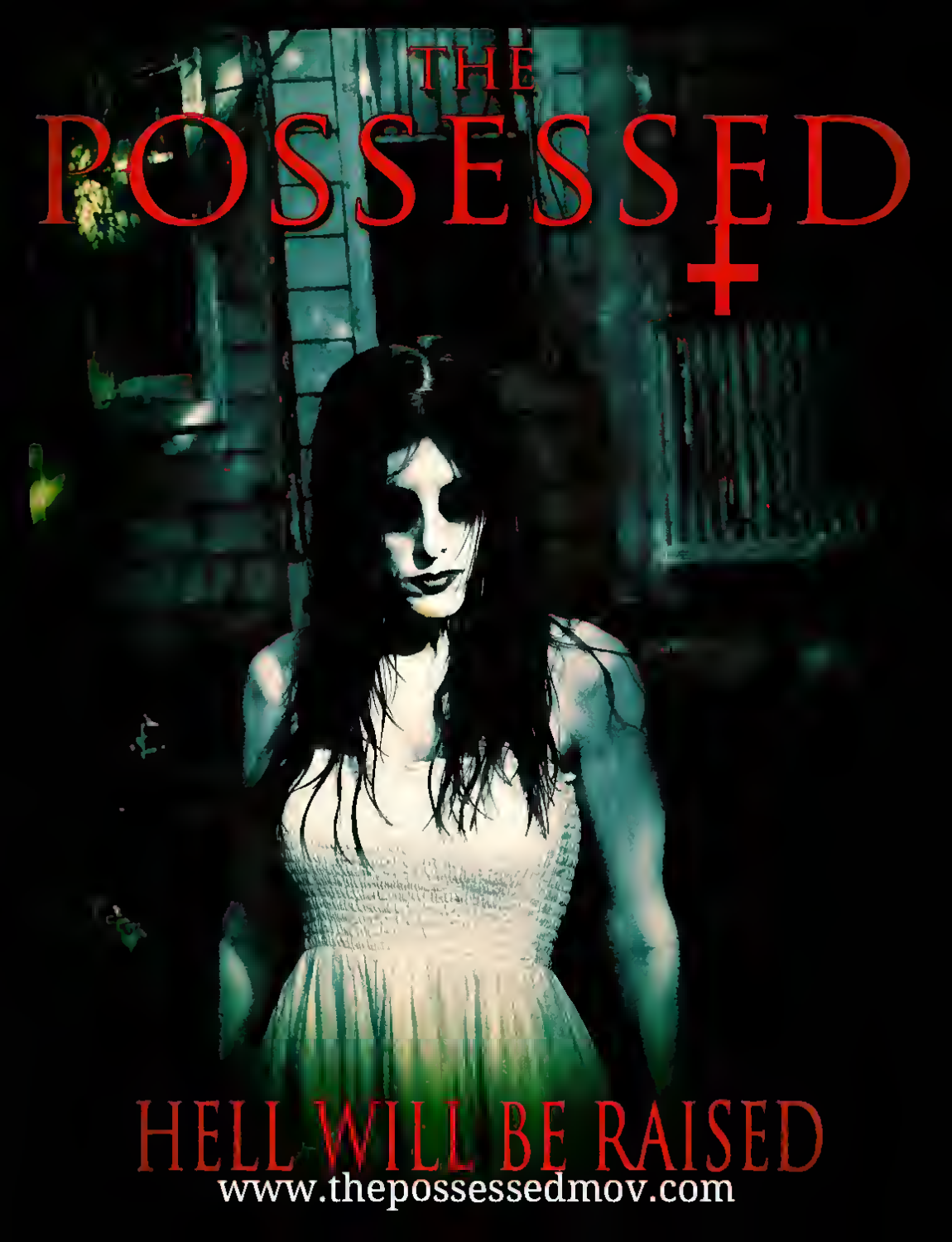
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HAUNTED FRANKENSTEIN

The Scary Talented Gene Wilder

By Jessica Dwyer

We lost another legend. With Gene Wilder's passing Hollywood has lost a talent that was unique and extraordinary. Wilder managed to combine mania and sweetness, a sadness and an insanity in his wide blue eyes on screen. He could emote so much with just a look, a pause, or one simple line uttered in that soft, gentle voice that he could turn up to 11 in an instant.

Gene Wilder wasn't known for horror films really, which may make you surprised to find something about him in SQ Magazine. But I would have to respectfully disagree with you. What Wilder did in three specific movies is show the classic, the comedy, and the creepy. He managed to create legends and its testament to him that these films (and many others) will keep him alive in our hearts and on our screens for decades if not longer.

Young Frankenstein

Wilder in a way brought back to life not only Frankenstein in this but the whole horror comedy genre. While more comedy than horror, Young Frankenstein was an homage to the classic Universal monster films of the 30's. The idea was Wilder's, who co-wrote the script with Mel Brooks (who'd direct the film with Wilder starring.)

Wilder's Fredrick Frankenstein looked more than a little like Edgar Allan Poe but the sets and the look of the film itself were completely James Whale. The lines are infinitely quotable, the cast is legendary,

and Wilder's idea would introduce a whole new level to the meshing of comedy and horror films. Young Frankenstein would become beloved by viewers and is considered one of the greatest comedies of all time. It would spawn a mega hit musical version on Broadway and would even inspire another film monster to come out of [illegible] in the David Niven vehicle "Old Dracula."
If you've never seen Young Frankenstein, it's a must. You simply have to watch it.

Haunted Honeymoon
Wilder's less successful comedy meets horror entry was Haunted Honeymoon. This time he not only co-wrote the film but directed and starred in it opposite his then wife Gilda Radner. Haunted Honeymoon was an homage not only to the creepy old haunted house films of the 30s and 40s like "The Old Dark House" but also the radio dramas of the time like Orson Welles Mercury Theater.
In the film Wilder and Radner are both radio theater actors (Larry and Vickie) who specialize in horror stories. The two decide to get married at Larry's family estate. While there we are introduced to a cadre of kooky and creepy characters, each stranger than the last. The film becomes a crazy, mad cap farce that turns into a story out of one of the radio plays, down to who is the werewolf on the loose? While the film wasn't well received when it was originally released, Haunted Honeymoon has grown to have cult following. It's a fun, slapstick mash up and was the last time Radner and Wilder would work together on screen (Radner would pass away 3 years after the film's release.)

Willy Wonka and the Chocolate Factory
But wait! How can you include Willy Wonka and the Chocolate Factory on a list of supposed scary movies? I'm sure you are asking this right now. And my answer to you is this. .Have you actually WATCHED the film?

Willy Wonka and the Chocolate Factory fueled the nightmares of many a child. The truth is Gene Wilder's interpretation of Wonka is equal parts creepy and sarcastic mixed with kind and hopeful. Only Gene Wilder could have pulled off the magic that was his Wonka thanks to his ability to be on the edge of an outburst or about to cry the next.

From his systematic elimination of the horrible children that have won his contest, you can tell there's some a little dark and disgusted with the monsters he's having to deal with. It's almost gleeful the way he toys with these kids and their equally horrible parents. But you know he's right and you cheer him on and plus he's doing it all with a twinkle in his eye. Then there's the boat ride. Seriously. That boat ride and his reciting of the poem that is first glimpse you see of a ranting mad scientist Fredrick Frankenstein.
Wilder managed to make you not notice the psychopathic tendencies of Willy Wonka or was just so damn charming and magical that you didn't care that he was a bit of a psychopath. And that's how Roald Dahl wrote the character (Dahl himself was as eccentric as Wonka.)

Gene Wilder made an adult that kids both wanted to hang out with and actually creeped out their parents (which just made him cooler.) The scary parts were just fun for we kids watching to see (and would subconsciously make us realize not to be greedy spoiled brats.)

It was magic for us and he knew it was special. For years later he would be happy to be remembered as that eccentric candy man and would always smile at the fans, young and old, who lit up when they saw him. His nephew revealed recently, after his passing, that his illness was kept secret because he didn't want to spoil that memory or that magic with the thought of him being ill.

Gene Wilder, magic till the end Thank you to one of my favorite mad scientists and inventors for creating a world of pure imagination for us to return to whenever we need to smile

CONVERGE
THE SERIES

Harvest Moon Motion Pictures & Television was pleased to kick off its new series ConVerge at the 2016 Horror Hound Weekend.

As the series begins traveling from con to con, we will be doing what we can to bring the world of conventions into the public eye. The series created by Jessica Dwyer is designed to give an inside look into what goes on at conventions, and what it takes to put one together.

We couldn't have been more pleased with the reception we received from the thousands of fans and the many celebrities at HHW, not to mention their courteous staff. Keep an eye out for air dates and times for this awesome series.

Contributor Opportunities!!

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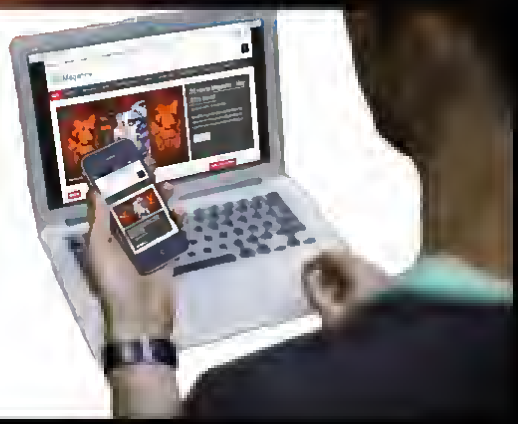

SCREAM QUEEN OF THE MONTH
JESSICA FELICE

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